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COUNTY.	'CER.	'SER.	REMARKS.
St. Olaff's, Southwark..	...	1	
Allhallows, Barking...	1	2	
Allhallows the More...	1	2	
St. Clement, Danes.....	...	1	
St. Peter's, Cornhill...	2	...	
St. Margaret's, Westminster .....	...	1	
St. Antholin, Budge Row.....	4	...	
St. James, Clerkenwell	3	3	
St. Faith's.....	2	...	
St. Dunstan in the East	8	...	
St. Dunstan, Stepney..	1	2	
St. Stephen's, Upon Wallbrooke.....	2	...	
St. Vedast's.....	9	9	
Kensington.....	2	3*	
Old Windsor.....	2	1†	
St. Botolph's.....	11	7*†	
St. Thomas the Apostle	1	1†	
Not traced.....	7	3	
Ireland.....	1	7	Not including the poet.

Same family, \*

Name spelt in both ways, †

I might also add that I spent considerable time trying to discover the parentage of the author, but, with the exception of a slight clew upon which I am still working, it remains as great a mystery as ever.

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### SOME SPANISH WORDS IN THE WORKS OF BEN JONSON.

A recent perusal of the works of Ben Jonson impressed me with the fact that some words of Spanish origin have not as yet been adequately explained by the editors and commentators of this poet. I therefore offer the following explanations to those interested in the study of Jonson's works.

LOMTERO (*Every Man out of his Humour*, v, 4; vol. I, p. 132 c. 1).<sup>1</sup> This word is not found

<sup>1</sup> Owing to the great diversity of divisions into scenes by the various editors and the general inaccessibility of the original editions, all references are made to F. Cunningham's edition, "*The Works of Ben Jonson*, with critical and explanatory notes and a memoir by William Gifford," in three volumes (London, 1897), as being the most convenient edition.

in any dictionary, not even Murray's; neither does any commentator notice it either in his notes or glossary. Jonson himself nowhere uses this word again. After a first reading I passed the word without troubling myself about it. Not until Dr. C. M. Hathaway, of Columbia University, called my attention to it did I begin to study this peculiar word. Dr. Hathaway tried to connect it with the Spanish *lomo*, a loin.

No doubt we have here a word coined by Jonson to serve a special purpose. At the beginning of act v, scene 4, Carlo says to George (p. 130, c. 1): "Let me have a good fat loin of pork laid to me presently." While waiting for his order, Carlo passes the time drinking. In this pastime he indulges so vigorously, that soon he becomes exceedingly jolly. At length he calls again for George to inquire after the pork. It is at this point that Jonson introduces the new word. Carlo begins to sing and dance, and, instead of using the common *la*, *la* or any of the common refrains found in similar situations in Shakspeare, facetiously coins a word referring to the occupation of George. Jonson probably coined his word from *lomo*, loin; then the diminutive *lomito*, a delicious little loin; and then *lomitero*, one who prepares a delicious loin. By analogy with such words as *verdad* (veritatem), *bondad* (bonitatem) he simply dropped the pretonic *i*. Hence, *lomtero*.

This word is a philological impossibility, and, as a matter of fact, does not exist in Spanish. If there were a corresponding word, its development would have been as follows: *lumbum* = *lomo*; \**lumbarium* = \**lombairu*, \**lombero*. Thus, after all, as far as mere sound is concerned, Jonson is not so very far from a philologically correct form. But we must remember that in Jonson's time there was no science of philology, and no one dreamt of sound-laws.

VERDUGOSHIP (*The Alchemist*, III, 2; vol. II, p. 41, c. 2).

*His great*

*Verdugoship has not a jot of language.*

Gifford explains: "Verdugo is the name of a noble Spanish family, and was probably that of some individual well known to the writers of Jonson's time. He is mentioned by Fletcher:

*Contrive your beard o' the top cut, like Verdugo."*

There is quite a difference between the two passages. Jonson uses an abstract title, Fletcher a concrete person. Count Baudissin translates Jonson's passage :

*Der grosse Don Verdugo hat kein Iota  
Von Sprachgenie.*

To this he adds Gifford's note, but adds the little word "*wahrscheinlich*" in speaking of Verdugo as a family name. But the translator has substituted for the abstract title the concrete person ; so that Gifford's note fits the translation far better than the original.

The name Verdugo is a very uncommon name. I have looked through several catalogues of the Spanish nobility without being able to find the name. The only person of that name mentioned anywhere I found in a history of Spanish music, where an organist, Martinez Verdugo, living in the sixteenth century, is mentioned. The only explanation for Gifford's note I can offer, is the fact that in the folio edition of 1640 the word is printed VERDUGO-ship. Throughout this edition all proper names occurring in the dialogue are thus capitalized. This probably misled Gifford. But all scholars know how little importance can be attached to the capitalization, italicization, punctuation, and even spelling of these older editions.

The word Verdugo primarily means *hangman, executioner*. It is very generally employed to denote a cruel, brutish person ; and then, by extension of its meaning, to denote any boor or uncultured person. In this sense Verdugoship, as equivalent to "Boorship, Clownship, Foolship," or the like, would be quite natural ; whereas, "-ship" added to a proper name is really inconceivable.

ADALANTADO (*Every Man out of his Humour*, v, 5 ; vol. I, p. 134, c. 1). The word is misspelled. It should be *Adelantado*. All editors have retained the form as misspelled by Jonson. Gifford merely quotes Minshen's definition : "in Hispania unius provinciae praeses determinandis litibus destinatus." The following is translated from the great *Diccionario de la Lengua Castellana* by *Donadú y Puignau* :

"*Adelantado*, the governor of a frontier province. In times of peace the presiding official and

chief justice of the kingdom or province or certain districts, and in time of war the chief of the army. All the governors throughout the kingdom were subject to his authority."

PAVIN, STOUP (*The Alchemist*, iv, 2 ; vol. II, p. 54, c. 2).

*Ask from your courtier to your inns-of-court man,  
To your mere milliner ; they will tell you all,  
Your Spanish gennet is the best horse ; your Spanish  
Stoup is the best garb ; your Spanish beard  
Is the best cut ; your Spanish ruffs are the best  
Wear ; your Spanish pavin the best dance.*

STOUP. Gifford says in a note : "I am unable to explain this. It may mean that the Spanish fashion of evincing politeness is the most respectful (for *garb* is sometimes used for a mode of behavior), or *stoup* may signify some article of dress—but this is all at random." All subsequent commentators, however, have adopted Gifford's first suggestion. Count Baudissin, adopting this, translates :

*Jeder wird euch sagen  
Spaniens Genette sei das beste Pferd,  
Die span'sche Form die beste Etiquette.*

Here we have another word coined by Jonson. *Stoup* has nothing to do with the English *stoop*, to bend, bow. It is the Spanish *estopa*, tow, tow-cloth. The diminutive *estopilla* means a very fine cloth. The following definition is translated from the Dictionary of the Spanish Academy (and literally copied by Donadú y Puignau and Salvá) : "a very fine and thin cloth, like cambric, loosely woven and light, resembling gauze in transparency."

Jonson coined *stoup* from *estopa* while he had in mind the meaning of *estopilla*. He naturally dropped the initial *e*, since Spanish always prefixes this letter to any word beginning with impure *s*. (cf. *Lat.* *stupa*, *Sp.* *estopa*, *Fr.* *étoupe* ; but *Ital.* *stoppa*, *Engl.* *stop*.)

All editors of Jonson retain the spelling *stoup* in this passage, while they spell the verb "stoop" (*Alchem.* iv, 1 ; p. 53, c. 1) and the noun "stoop" (*Sejanus*, I, 1 ; vol. I, p. 278, c. 1) with *oo*. Only the editions of 1616 (*Alchem.*) and 1640 spell the verb also *stoup*. But I have already remarked before that we attach little importance to the spelling of Elizabethan authors.

PAVIN. Gifford says : "I know not what par-

ticular advantage the *Spanish pavin* possessed over the French or Italian pavin; perhaps it was more stately." While the pavane was a stately dance in every country, it was the special favorite of high Spanish society in the sixteenth century, and was performed in Spain with special magnificence. Dr. P. Langlois, in his very extensive article, *Danse* in *La Grande Encyclopédie* (vol. XIII, p. 867), gives the following account:

"The principal dance of Spanish society during the sixteenth century is the pavane or *pava d'Espagne*. The pavane is a stately dance, in its very nature the grand dance *par excellence*. The princes take part in it dressed in gala cloaks, the knights in cloak and sword, the magistrates in magisterial robes, the ladies in dresses with long train. . . . The dancers change their places slowly with grave and measured step, raising their cloaks by means of the arms and the sword in such a manner as to imitate exactly the walk of the peacock."

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#### A NOTE ON MILTON'S GEOGRAPHY.

Not that fair field

Of Enna, where Proserpin gathering flowers,  
Herself a fairer flower, by gloomy Dis  
Was gathered—which cost Ceres all that pain  
To seek her through the world—nor that sweet grove  
Of Daphne, by Orontes and the inspired  
Castalian spring, might with this Paradise  
Of Eden strive; nor that Nyseian isle,  
Girt with the river Triton, where old Cham,  
Whom Gentiles Ammon call and Libyan Jove,  
Hid Amalthea, and her florid son,  
Young Bacchus, from his stepdame Rhea's eye;  
—*Paradise Lost*, IV, 268–279.

Diodorus Siculus, III, 68–69, describes at some length the beauty and salubriousness of the *Nyseian isle*, which he locates only as *νήσῳ περιεχομένη μὲν ὑπὸ τοῦ τρίτωνος ποταμοῦ*.

Some of the annotators of Milton have sought to assign the island a definite geographical position. Keightley says, "This rural retreat in the west of Africa." Verity is more definite, "Ammon gave Amaltheia an island *Nysa*, on the Mediterranean coast of Libya, not far from the modern

Tunis." Masson says, "There were not a few places named *Nysa* in the ancient world; but the particular Nyseian isle here meant seems to be the island in the lake Tritonis, about the middle of the northern coast of Africa, where the river Triton flows from the lake into the lesser Syrtis."

An examination of Milton's geography in the light of the old atlases shows that he had no vague sense of the position of places, but that he had doubtless seen and studied the maps. I find in *Theatrum Orbis Terrarum* of Ortelius, 1624, map at page xxxvi, the river Triton with the Isle of *Nysa* clearly marked. The river rises in the Upsaletus Mons in Libyæ Inferioris, and runs almost due north emptying into the Syrtis Minor. In its course it flows through three small bodies of water; the first and smallest is *Libya palus*, the second in size and position is *Pallas palus*, the third and last is *Tritonis palus*. In the center of this third lake is a small island marked *Nysa* and encircled with the inscription *Phila insula*. The map is *Africæ Propriæ Tabula*, and is dated 1590.

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#### ON A PASSAGE IN MARLOWE'S

*FAUSTUS.*

In the fourteenth scene of *The Tragical History of Doctor Faustus* (p. 221, Mermaid ed.), occurs in Text A (1604) a speech hitherto assigned to an Old Man but evidently assignable in large part to Faustus, whose reply immediately follows. I quote the two speeches as they stand in the Mermaid edition:

"*Old Man.* Ah, Doctor Faustus, that I might prevail  
To guide thy steps unto the way of life,  
By which sweet path thou may'st attain the  
goal  
That shall conduct thee to celestial rest!  
Break heart, drop blood, and mingle it with  
tears,  
Tears falling from repentant heaviness  
Of thy most vile and loathsome filthiness,  
The stench whereof corrupts the inward soul  
With such flagitious crimes of heinous sins  
As no commiseration may expel,  
But mercy, Faustus, of thy Saviour sweet,  
Whose blood alone must wash away thy guilt.